

MANY VEILED GOWNS

Fashion Makers Play With Colors This Season.

CHAMELEON EFFECTS USED

Marked and Artful Simplicity in Imported Frocks.

Color combinations which call for an artist's work if they are to be successful and harmonious—The Peasant skirt popular but hard to manage—Lines still slender—The use of the modified Japanese sleeve almost universal—Stripes gaining ground—Afternoon frocks with short skirts—Tailored frock costume.

There is a marked and artful simplicity about a majority of the imported model frocks which the best houses are showing. Aside from lace, which is lavishly used upon frocks of certain types, garnitures are not greatly in evidence, and the de-



PINK SILK AND CHIFFON.

signers seem inclined to obtain their effects through originality of line and subtle blending of color rather than through elaboration.

Even hand embroidery does not play so important a part in design as it has played the last few seasons, though of course much of it is used and touches of it occur upon almost every model. Two materials are introduced in most of the frocks.



BLACK AND WHITE CHECK SILK.

and this contrast of material, together with self-trimming of one kind or another, gives relief to the model not otherwise ornate. Then too the bordure materials, brocades and Persian stuffs are in themselves too beautiful to demand or admit of much trimming.

Veiling has become a mania, an epidemic. The frock not veiled wholly or



BLACK CHIFFON TUNIC.

In partly chiffon, tulle or tulle is the exception, save in the province of tub frocks and severe tailored models, and it is not surprising that the designers have taken up this idea with enthusiasm, for anything of more delightful possibilities it would be hard to imagine.

The artist whose color sense is a matter of inspiration finds here his golden opportunity, and he does not remember a season was so definitely marked by such intangible, impossible barriers. Colors the novice would never dream of associating are brought together in exquisite harmony,



A GOWN OF LACE AND CHIFFON WITH Iridescent TRIMMING, A GOWN OF WHITE BROCADE WITH A BLACK CHIFFON TUNIC AND TOUCHES OF EMERALD GREEN, AND A FROCK OF BLACK NET AND LACE WITH CERISE SILK.

and the chameleon coloring so wonderfully developed in many materials adds to the possibilities and problems in this field.

Critics have complained that the season's colors are, on the whole, hard and unsatisfactory, but it is difficult to see upon what this criticism is based, for while many of the solid tones lack real beauty the shifting, blending panorama of color is lovelier than usual, and it is only for the uninspired that the color card does not spell beauty. Some of the popular tones are vivid and demand careful handling, but here the softening possibilities of veiling come in, and even when not veiled these striking hues are effectively muted with colors less royalet.

The new shrimp tones, the striking Chantrelle colors, some of the cerise shades, the glowing tangerine and pinkish yellows, the dominant China, royal and



GRAY AND CHERRY COLOR.

French blues, the more vivid greens and some of the pinkish lavenders and purples are all in themselves slightly spectacular, but they are all used with most harmonious results, while the softer tones, the sea and Nattier blues, the willow and linden greens, the ashes of roses and ashes of violet, the melting yellows and rose tints, the beige and champagne tones are all lovely, and the modish grays and black and whites tone down the riot of color.

Even the most assertive of colors may



PERSIAN BORDERED FOULARD.

be used in quantity if cleverly used, and if it is in itself beautiful.

For example, one firm is showing a truly exquisite model in various glowing hues. It is of chiffon over soft satin. The softly fluted skirt is almost solidly hand embroidered in self-tone up to the knees.

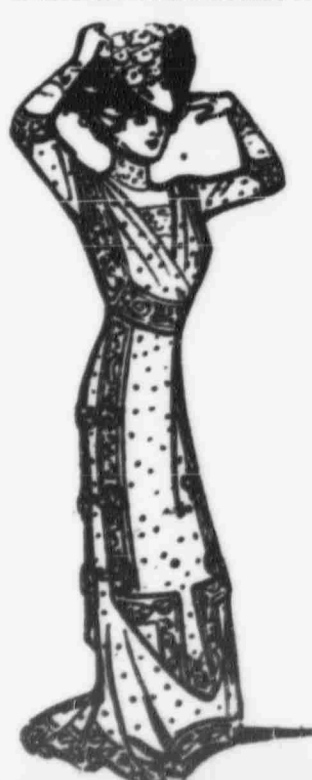
The bodice is one of the ubiquitous one-piece affairs with body and sleeve cut in one, flat and plain across front and back, with the fulness below the bust fluted into the waist band. The

bottoms of the loose short sleeves are embroidered, and a band of the embroidery borders the neck, which is collarless and cut a little lower at the sides than in front and back.

A girdle is of the satin and there is a mere line of cream inside the neck. Despite the rich embroidery the effect is of consummate simplicity. But the coloring!

One version is of changeable chiffon in the brilliant pinkish yellow tones. It is hardly a tangerine, rather a combination of a crocus yellow and shrimp pink, resulting in a glowing hue indescribably lovely. Another copy of the same model is in the vivid China blue over black, another in a lovely pinkish lavender over a soft gray green blue.

To our notion the changeable or chameleon effects are at their best in these soft fabrics and veiled models; but they



WHITE WITH PERSIAN BORDER.

are considerably exploited in the heavier silks, especially in the chiffon tulle, and Paris has accepted enthusiastically the little street costumes and afternoon costumes of changeable tulle which as a rule are decidedly aggressive in color scheme, even when that same color scheme has much beauty. King's blue and yellow brown, chartreuse green and tan, green and blue, lavender and blue, gray and rose and many other combinations are seen, and almost always a sheer material in one of the colors or in corresponding changeable color is used with the tulle in greater or less quantity.

The veiling may appear in the upper part of the bodice only, or it may be introduced in the upper part of the skirt as well as the bodice. Sometimes the sheer veiling is not in either of the colors represented in the silk; as for instance a changeable green and blue tulle is made up over a foundation of changeable green and gold, or a changeable lavender and blue veils a silvery gray.

Lovely veiled arrangements in black chiffon or tulle over white or color abound and make extremely practical frocks. Where the foundation is white a vivid relieving note of color almost always appears. It may be only in a girdle or in a veiled scarf or bodice or skirt or it may be a deep band on the bottom of the skirt repeated in a girdle.

Last week we spoke of a very successful Drécol evening frock which illustrates this latest arrangement, and a sketch of this model is given in the central group to-day. Here the material is a light, supple white satin trimmed in fine black lace.

The lace veils the entire bodice and forms frills on the clinging skirt, but the striking feature of the model is the exquisite shade of cerise satin which forms the lower part of the skirt and the girdle. Black tulle is draped around the top of the girdle and knotted in front and white tulle is used for the frills of the short sleeves and for the tiny tucker.

Another good looking model in white, black and color is from Marial & Armand and also figures in the central group. This frock is of white brocade veiled in black chiffon and the touch of color is introduced in a band of brilliant green which holds the skirt fulness in, below the knees; is introduced in the girdle and

again in little motifs on the bodice and sleeve. Black lace is draped below the veiled band of green on the skirt and used lightly on shoulders and sleeves.

Of the tendency to hold the skirt fulness in toward the bottom we have spoken often, but only as the season advances are the disastrous developments of this mode seen. Verily Poiret, the revolutionary dressmaker artist who has impressed himself so forcibly upon the dressmaking world of Paris this season, has much to answer for. He is responsible for the peasant skirt, by which is to be understood all the varieties of drawn in skirts, and at its best his idea, as has been admitted before, has much to commend it, but the trouble with this skirt is that it demands a master artist hand in the designing, and unfortunately the master artists of dressmaking are few while the audacious bunglers are many.

If in skilled hands the developments of the Poiret idea are freakish as often as beautiful and in the hands of the bungler—well, look about you and see the lamentable results. There are always women who will adopt any extreme style, whether it is beautiful or not, and the manufacturers have provided for this class costumes which would be funny if they were not so nearly tragic.

Last Saturday a young woman appeared on the avenue in a blue serge with short belted coat and a skirt whose front breadth was plain, while around sides and back the skirt was pulled into the waistband and drawn into a plain band at the bottom. This band was about a foot and a half deep and with the plain front breadth made the bottom of the skirt measure not more than two yards, if that. Above the fulness hooped out barrowwise, and a more ridiculous silhouette it would be hard to imagine, yet the costume was of good materials and the wearer shuffled and minced along—she could not walk freely—proudly convinced that the heads of all the passersby turned to watch her progress in profound admiration.

The peasant skirt is unquestionably adapted only to house wear, and even there it must be a gem of its kind; so, moderate, unless you can afford to employ a dressmaker of the highest class turn your back upon the Poiret skirt.

Fortunately there are plenty of graceful models of other types, though it must be confessed that a majority of the French models insist upon a narrow, limp skirt and a straight slenderness of line throughout the figure. There are sporadic attempts among the great dressmakers to introduce fuller and more bouffant lines, but the women have proved unwilling to give up the straight, collant lines and the dressmakers have performed bowed to the preference. The soft veilings and draperies soften the clinging outlines, and on the whole the less extreme of the season's lines are very graceful and wearable.

A certain tendency of effect proceeds from the almost universal use of the modified Japanese sleeve. Though details vary there is a striking resemblance between the upper parts of bodices because of this sleeve in one with the shoulder and usually falling in short, rather loose lines or used in these same lines over a little undersleeve of some kind. The sleeve then properly cut and handled is generally becoming and graceful, but the flat, plain effect across chest and shoulder which often accompanies it is not becoming to every figure and many women look better in a draped or full bodice.

Surprise drapery, bill arrangements, with sheer plaiting or fulness in the upper part of the bodice and lower bodice sections full from a flat yoke cut in one with the sleeves are all used, and it is possible to find something to suit every figure.

The sketches illustrate various arrangements of shoulder and sleeve and these models all bear names of famous makers, though, as has been said before, some of them have an air of simplicity. Unluckily black and white drawings give less adequate impressions than usual this season when so much depends upon color scheme.

One of the loveliest models we have seen is the Fraiche frock illustrated in one of the small cuts, a dull pink chiffon of exquisite tone veiling a bordered Persian silk. The bottom of the skirt, the girdle and plaited bands are of dull pink silk and there is a line of creamy white finishing the collarless neck. So much one can describe, but to give an idea of the lovely melting color harmonies of the Persian tones and their old pink veiling is a hopeless task, and lacking comprehension of that one has but little understanding of the model's beauty.

Persian design and color gives the cachet to a model from Lafavie, but this time the Persian effect appears only in a border upon a soft beautiful raw silk of white ground sprinkled with little black dots.

Stripes are slowly but surely gaining ground, and many of the prettiest late models are in wide or narrow stripes, gray and white or white and black being a favored coloring, with the usual dash of bright color to liven the scheme. A smart black and white mouseline de soie in inch wide stripes is made with a double

skirt in two equally deep plaited sections. The plaiting is so done that at the top of the flounce only the white shows, while toward the bottom the skirt flares necessitates so pressing the plaits that the black shows in long slender points.

At the top of the lower flounce a soft black satin scarf is drawn round the skirt and knotted, the result being that the upper flounce has an air of belonging with the plaited and girdled bodice in Russian fashion rather than with the skirt.

The sleeves are plaited horizontally, the collarless neck has a flat finish of white lace, the skirt is short, the girdle is of black satin and into this girdle is thrust a knot of little red and pink roses, which give just the right relieving note.

Soft gray and white mouseline veiled in gray or in dull pink has been chosen for some good looking models, and there are some lovely things in China blue and white stripes veiled in black.

The grays stand particularly well, and the delicate grays in particular are more popular than they have been for some time. Some of the most distinguished frocks shown by the importers are in a wonderfully soft smoky gray of quite light tone that should be becoming to any one who can wear gray at all.

One such frock in chiffon has a finely plaited skirt falling over a foundation of crepe in the same gray. On the bottom of this overskirt is a band of beautiful black lace of cobwebby texture and just above this band you see vaguely through the chiffon a wide band of cream lace set into the crepe foundation.

The flat plain chiffon bodice with the usual Japanese sleeve has bands of black lace on the bottom of the sleeve and about the neck below a little gumpie and collar of fine cream net. An inch band of black chiffon is set into the collar just below the hem. The chiffon of this bodice is made over cream lace. The effect is refined and charming to an extraordinary degree, and there are other gray models of the same general type which should delight conservatives who want the modish but not the conspicuous.

A surprising number of dressy afternoon frocks are made short, and the trotting skirt shows a tendency to carry the short skirt idea to extremes, but women are as a rule requiring a little more length than the extreme models suggest. Some of these walking skirts are uncomfortably narrow at the bottom, but there are numerous models in which some arrangement of plaits supplies enough width for comfortable walking without doing away with the desired straight limp lines.

The Norfolk jacket is receiving considerable attention from tailors as the season advances. This is a natural sequence to the belted Russian lines, and some of the loveliest Norfolk coats are very jaunty and attractive, though they have an undeniably youthful air. They are perhaps at their best in the light loose woven homespun and tweeds, but we have seen good Norfolk and near Norfolk models in the serge.

The most knowing looking tailored costumes are of decided severity, and the coats range all the way from three-quarter length to bolero, though the half length coat is the general favorite. For good tailors and forlards are all being pressed into service for the tailored trotting costume, and the coat and skirt or coat and frock models in dotted dark blue and white foulard, strictly tailored and bound with plain dark blue, have been sent over by several of the best French houses. Tulle leather belts are used upon these, as upon almost any and every type of frock save the evening frock, and wide leather belts of all kinds figure conspicuously in the season's costumes.

Norfolk coats with wide patent leather belts are liked for white serge sporting costumes, and the French makers use the patent leather belt upon such dressy little frocks as the gray and white net of the sketch, its red cashmere band on the skirt bottom, its embroidered red yoke veiled in the net and its gumpie of black chiffon.

Motor Apparel Shop Everything that comfort demands for the Motorist

AFTER all, the joy of Motoring depends largely on the comfort and style of your MOTOR APPAREL.

Irreproachable style, fit and tailoring mark every garment in our almost endless variety.

Furs Repaired and Stored at Moderate Charges.

Fox, Stiefel & Co. 34 St. N. Y.

Leipzig, Nicolaistr. 24.

ESTABLISHED 1863

H. Jaeckel & Sons Furriers and Importers

No. 16, 18 and 20 West 32d St. Bet. 5th Ave. and Broadway

Cold Dry Air Storage

For the Care of

Furs, Costumes,

Millinery and Rugs

Our plant—the most perfect of its kind—right in the building.

Under a temperature always 20 degrees below freezing.

Goods called for promptly and delivered without delay—at a moderate charge.

Special department for Rectifications, Remodelling and Repairing.